SPORTING ART

WEDNESDAY 22 APRIL 2026 | NEWBURY

DREWEATTS

EST. 1759

NEW
CELLAR
COFFEE HOUSE & HOTEL
HATCHETTS

SPORTING ART

WEDNESDAY 22 APRIL 2026 | NEWBURY

PAINTINGS: GLOSSARY OF TERMS

Paul Henry:
In our opinion a work by the artist.

Attributed to Paul Henry:
In our opinion a work of the period, which may be in the whole, or in part, the work of the artist.

Studio of Paul Henry:
In our opinion a work by an unknown hand, which may have been executed in the studio of the artist.

Circle of Paul Henry:
In our opinion a work from the period of the artist and showing his influence.

Follower of Paul Henry:
In our opinion a work executed in the style of the artist, but not necessarily by a pupil.

Manner of Paul Henry:
In our opinion a work executed in the style of the artist, but at a later date.

After Paul Henry:
In our opinion a copy of any date after a work by the artist

Signed / Inscribed / Dated Paul Henry:
In our opinion the work has been signed / inscribed / dated by the artist.

Bears signature / inscription / date of Paul Henry:
In our opinion the signature / inscription / date are probably not by the hand of the artist.

λ:
Indicates that this lot may be subject to Artist's Resale Right (Droit de Suite) royalty charges. This payment is calculated on qualifying works of art which are sold for a hammer price more than £1,000. Please see our par. 13 Terms and Conditions for a detailed explanation of these charges.

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Please note that all pictures are framed unless otherwise stated.

act. – active
fl. – flourished
wk. – worked
b. – born
p. – plate size
d. – died
s. – sight size

SPORTING ART

WEDNESDAY 22 APRIL 2026 | NEWBURY

LOTS 1-135 | 10.30AM

VIEWING IN LONDON (HIGHLIGHTS)

Monday 13 April:	10am–4pm
Tuesday 14 April:	10am–4pm
Wednesday 15 April:	10am–4pm

VIEWING IN NEWBURY (FULL SALE)

Friday 17 April:	10am–4pm
Sunday 19 April:	10am–3pm
Monday 20 April:	10am–4pm
Tuesday 21 April:	10am–4pm
Wednesday 22 April:	9am–1pm

ENQUIRIES & CONDITION REPORTS

pictures@dreweatts.com

Front cover: Lot 23
Inside front cover: Lot 19
Opposite: Lot 46
Inside back cover: Lot 45
Back cover: Lot 4

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DREWEATTS
EST. 1759

A GUIDE FOR BUYERS

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27% of hammer price up to £20,000
(32.4% including VAT), plus

26% of hammer price from £20,001 up to £500,000
(31.2% including VAT), plus

20% of hammer price in excess of £500,001
(24% including VAT)

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Ω - Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due.

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If you are successful, an invoice will be sent to the email address registered on your bidder account. The invoice will include detailed payment and collection information. If you wish to see this in advance, please visit our website. Items must be paid for in full and Know Your Client checks must be completed before we can release any purchases. Third party payments are not accepted. First time buyers may also be subject to restrictions on the methods of payment we can accept. Please confirm this with the saleroom prior to collection.

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GLOSSARY OF TERMS

Where relevant, for example Picture auctions or Clocks auctions, a glossary of cataloguing terms will be available in the printed catalogues as well as on our website.

SPECIALISTS FOR THIS AUCTION

Brandon Lindberg
Head of Department

Lucy Darlington MRICS
Head of Sale

Daniele Amesso
Junior Specialist

Isabelle Rietkerk
Trainee Specialist & Cataloguer

Beatrix Stark
Administrator

1

2

1
AFTER JAMES SEYMOUR
MR SEYMOUR'S SPOT BEATING MR FAUQUIER'S CINNAMON ON THE BEACON COURSE AT NEWMARKET, 1729
Oil on canvas
78 x 97.5cm (30½ x 38¼in.)

£3,000-5,000

2
AFTER JAMES SEYMOUR
THE HUNT IN FULL CRY
Oil on canvas
72 x 125cm (28¼ x 49in.)

After the picture at Shugborough Hall, Derbyshire

£3,000-5,000

3

3

JAMES SEYMOUR (BRITISH 1702-1752) AND THOMAS SPENCER (BRITISH 1700-1753)
AN ELEGANT LADY AND GENTLEMAN HARE COURSING IN AN EXTENSIVE LANDSCAPE
Oil on canvas
84 x 127cm (33 x 50in.)

Provenance:
The Troyte-Bullock family and thence by descent
Recorded in an inventory of the contents of North Coker House, Somerset, in 1920

Literature:
R. Wills, *James Seymour*, London, 2022, p. 295, No. 130b

£10,000-15,000

4

JOHN WOOTTON (BRITISH 1686-1765)

BAY BOLTON, HELD BY A GROOM, IN A PARKLAND SETTING

Oil on canvas

Signed (centre left, to the pedestal) and inscribed 'BAY BOLTON' with later overpaint (lower left)

99.5 x 124.5cm (39 x 49 in.)

Provenance:

Probably by descent at Bolton Castle until Lord Bolton

His sale, Christie's, London, 21 November 1980, *Important English Pictures*, lot 15 (sold for £26,400)

From a Private Scottish Collection

Literature:

Bolton Catalogue, no. 73

This provenance was erroneously affiliated with a version of this composition by Thomas Spencer (1700-1793), which sold at Christie's in 2013.

The celebrated racehorse *Bay Bolton,* also known as *Brown Lusty,* was bred by Sir Mathew Pearson. He was sired by *Grey Hautboy* out of *Makeless Mare.* At York in 1710 he won the Queen Anne's Gold Cup and the Subscription Purse at Middleham Moor. He then walked 200 miles to run in, and win, the Rich Prize at Quainton-Meadow in Buckinghamshire. He was bought by the Duke of Bolton who sent him to Newmarket where he won a match race against the Duke of Somerset's *Wyndham* and a match against Sir Matthew Pierson's *Merlin.* He also won two match races against Mr Frampton's *Dragon.* He was retired to stud where he became a very successful stallion, became Champion Sire seven times between 1724 and 1734. His progeny included *Bonny Lass, Fearnought, Looby, Starling* (a Champion sire) and *Whitefoot.* He died at the Duke of Bolton's stud at Bolton Hall in Yorkshire in 1736.

Little is known of John Wootton's early life, although as a young boy he may have served as a page to Lady Anne Somerset, daughter of the Duke of Beaufort, on her marriage to Thomas, later 2nd Earl of Coventry in 1690. From these families he appears to have received encouragement to take up painting, and perhaps also the introduction to his master, the Dutch painter Jan Wyck (1652-1700). Wootton was in London by 1706 and was a founder member of the Academy of Painting and Drawing in 1711. By 1717 he had been a steward of the Virtuosi Club of St. Luke's, and by the early 1730s he had established an unrivalled reputation as the foremost painter of racing and hunting pictures in England. His success allowed him to move his studio in London from Soho to Cavendish Square, where his landlord was Edward Harley, later 2nd Earl of Oxford, another of his key patrons. Other important patrons of the artist included King George II, the Prince of Wales and Sir Robert Walpole, Charles Spencer, 5th Earl of Sunderland, and later 3rd Duke of Marlborough and Thomas Thynne, 2nd Viscount Weymouth.

£25,000-35,000

4

FAY BOULONN

5

THOMAS STRINGER (BRITISH 1722-1790)

PORTRAIT OF COLONEL SLOPER WITH HIS FAVOURITE HUNTER AND HOUND

Oil on canvas

Signed, dated and inscribed 'Fox-Hunter / the Property / of Col. Sloper / & Blue-Cap / Painted in 1768' (lower left, to the stone tablet)

74.5 x 61.5cm (29¼ x 24in.)

At the start of the 18th century, access to hunting was only available to those with their own hunting pack and their close circle. However, the late 18th century saw a rise in popularity of field sports among the wealthier middle-classes, and thus the subscription pack came into being. Those who could afford it could now simply pay an annual fee to join a hunt and participate on their own terms. As more people became involved in the sport larger sums of money were spent on their horses to ensure that they could carry them at speed for a whole day.

Inevitably as good hunting horses became more prized, the desire to record them for posterity followed. This saw the advent of what we now call the 'sporting painter'. By the mid-18th century artists who would previously have considered painting horse portraits as at best a side line in their career, could make a passable living solely from painting horses.

One notable example was Chesire born artist Thomas Stringer, known to have worked with James Seymour in his early years, the latter was undoubtedly an influence on Stringer's work. The main characteristic of a sporting painter was the ability to produce a thoroughly 'correct' recording of their patron's horse. Fuelled by the demands of the owners, rather than expressing any artistic licence, these horse portraitists became increasingly detailed in their approach. The colour and the conformation of the horse had to be exact as did the rendering of the harness, and indeed the costume of the owners, their grooms and their trainers if they appeared in the picture.

In the present painting, commissioned by General Robert Sloper (1729-1802), Stringer's horse is solidly constructed, beautifully detailed (note the shod hooves with their nails) and every inch the hunter who, unlike a racehorse, gives the impression that he would reliably carry you safely in and out of difficult spots on the hunting field. His white facial markings are so distinctive that they must surely be exact. We can be grateful that Stringer has recorded not only his own name on the stone tablet, bottom left of the picture, but also those of the sitter and even the horse and the favourite hound.

Regarding the painting's patron, General Robert Sloper (1729 - 1802) had an impressive career in the British Army. He was commissioned into the 10th Dragoons before being promoted to Major in 1755. In 1759, he was made Commanding Officer of the 1st King's Dragoon Guards. He served during the Seven Years War and was praised by the Duke of Brunswick and other senior generals for his leadership. In 1778, he served in Ireland and the following year he was deployed to India and served in the Second and Third Anglo-Mysore Wars. In 1785, he was appointed Acting Commander-in-Chief in Madras and, later that year, he was promoted to Commander-in-Chief of the British Army in India. In 1788, he was made a Knight Commander of the Order of the Bath, and in 1796, he became General.

Sloper lived at West Woodhay House, West Woodhay, Berkshire. He married Jane Willis with whom he had 6 sons and 4 daughters. He is buried at East Woodhay, Hampshire.

£10,000-15,000

5

6

6
AFTER HENRY ALKEN
PARTRIDGE SHOOTING, PLATESI-IV
Hand-coloured aquatints, engraved by C. Bentley, published by S&J Fuller 6th April 1835
25 x 30cm (9¾ x 11¾in.) (4)

£400-600

7
AFTER GEORGE STUBBS
SHOOTING, PLATES I-IV
Mezzotints engraved by W. Woollett, published by Thomas Bradford, 1769-1771
43 x 54cm (16¾ x 21¼in.) (4)

£800-1,200

7

8

8

R. DODD, AFTER JOHN NOST SARTORIUS

ESCAPE; GREY DIOMED

Coloured aquatint, a pair

Published by R. Pollard, London, 1792

Image 39 x 51cm (15¼ x 20in.) (2)

Provenance:

Richard Green and Frank T Sabin, London (Grey Diomed)

Exhibited:

London, British Sporting at Trust at Christie's, *Sporting Art in Britain*, 6 -22 January 2003

£300-500

9

AFTER GEORGE STUBBS

THE SPANISH POINTER

Engraved by W. Woollett, published by R. H. Laurie

44 x 56cm (17¼ x 22in.)

£300-500

10

AFTER GEORGE STUBBS

ECLIPSE

Mezzotint

Published by Laurie & Whittle, London, 1804

Plate 25 x 35cm (9¾ x 13¾in.)

£300-500

9

10

11

11

HENRY BERNARD CHALON (BRITISH 1770-1849)

'PRIME MINISTER' WITH JOCKEY JOHN SHEPHERD UP, AND OWNER SIR MARK SYKES

Oil on canvas

Signed and dated '1814' (lower centre)

63.5 x 76cm (25 x 29¾in.)

Provenance:

Sale, Bonhams, London, *The Connoisseur's Library Sale*, 8 February 2023, lot 408

£5,000-7,000

12

12
BENJAMIN MARSHALL (BRITISH 1767-1835)
A BAY HUNTER IN A LANDSCAPE
Oil on canvas
62 x 73.5cm (24¼ x 28¾in.)

Provenance:
Sale, Christie's, London, *Important English Pictures*, 18 November 1988, lot 29
Sale, Bonhams, London, *Old Master Paintings*, 30 October 2013, lot 253

£8,000-12,000

13

13
JOHN FERNELEY SENIOR (BRITISH 1782-1860)
SIR RICHARD SUTTON'S FOXHOUNDS
Oil on canvas
Signed (lower right)
41 x 52cm (16 x 20¼in.)

Provenance:
The E. W. Towler Collection, formerly of Glympton Park, Woodstock, Oxfordshire

Literature:
Major Guy Paget, D.L *The Melton Mowbray of John Ferneley (1782-1860)*, Leicester, 1931, p.91

£2,000-3,000

14

14
JAMES BARENGER THE YOUNGER (BRITISH 1780-1831)
FOX IN A FOREST CLEARING
Oil on canvas
Signed and dated '1823' (lower centre, to the rock)
69 x 88.5cm (27 x 34¾in.)

£700-1,000

15

15

CIRCLE OF BENJAMIN MARHSALL (BRITISH 1767-1835)
PORTRAIT OF A GENTLEMAN, TRADITIONALLY IDENTIFIED AS LORD ALTHORP'S HUNSTMAN, CHARLES KING, WITH HIS FAVOURITE HOUND, OTTOMAN
Oil on canvas
90 x 84.5cm (35¼ x 33¼in.)

Provenance:
Sir Charles Knightley of Fawsley Daventry, Northampton

Ottoman was born in 1813, his sire was Justice (Duke of Beauford's Hounds) our of Helice (Mr Ward's pack). Ottoman was one of the principal sires of the Pytchley when Sir Charles Knightley was master in 1818.

£5,000-8,000

16
GEORGE BARRET (IRISH CIRCA 1728 - 1784)
THE SALMON FISHER
Oil on canvas
112.5 x 166cm (44¼ x 65¼in.)

Provenance:
The Property of The Viscount Chilston
Sale, Christie's, 18 November 1966, lot 44 (as Sawrey Gilpin)
Gooden & Fox, London
From a Private Scottish Collection

£18,000-22,000

16

17

17
JOHN E. FERNELEY SENIOR
(BRITISH 1782-1860)
ANNE AND KATHERINE HARRISON, ISABEL DRAYCOTT AND SANDY AND MARY POGSON, IN THE HIGHLANDS
Oil on canvas
Signed, inscribed and dated 'Melton Mowbray/1832' (lower left)
78 x 55cm (30½ x 21½ in.)

Provenance:
Richard Green Fine Paintings, London, No. F.635
From a Private Scottish Collection

£8,000-12,000

18

18
JOHN E. FERNELEY SENIOR
(BRITISH 1782-1860)
'ZOHRAB', A BAY HUNTER, WITH HIS GROOM TOM SLY, IN A STABLE
Oil on canvas
Indistinctly signed, inscribed and dated 'Melton Mowbray / 1840' (lower left)
67 x 90cm (26¼ x 35¼in.)

Provenance:
Commissioned from the artist by Capt. James Ogilvy Fairlie of Coodham, June 1940
Thence by descent until Capt. David Ogilvy Fairlie of Myers
His Sale, Sotheby's, London, *British Paintings, 1500-1850*, 12 March 1986, lot 138
Sale, Christie's, South Kensington, *Sporting & Wildlife Art*, 9 July 2014, lot 14

Literature:
Recorded in the artist's account book as 'Portrait of Zohrab and groom - 15.15.0'
Major G. Paget, *The Melton Mowbray of John Ferneley (1782-1860)*, Leicester and New York, 1931, p. 146, No. 485
R. Fountain, *John Ferneley (1782-1860): Catalogue of Paintings*, published online, 2014, pp. 76, 98, Nos. T.40.485.005 and J.40.485.002

£4,000-6,000

19

19

JAMES POLLARD (BRITISH 1792-1867)
HATCHETTS, THE WHITE HORSE CELLAR, PICADILLY
Oil on canvas
45 x 65cm (17½ x 25½in.)

Provenance:
Sale, Sotheby's London,18th November 1966, lot 13 (£10,000)
C. Marshall Esq.
Mr and Mrs Jack R. Dick
Their Sale, Sotheby's London, 28th April 1976, lot 183 (£10,000)
Sale, Sotheby's, London, *British Paintings 1500-1850*, 9 April 1997, lot 141

Literature:
N. C. Selway, *The Golden Age of Coaching and Sport as Depicted by James Pollard*, Leigh-on-Sea, 1972, p.30, no.102, illus.

In Eighteenth-century London, Hatchett's was a well established hotel and coffee house, and continued to serve as both long after coaching days were over. It was one of several inns and shops on the unfashionable south side of Piccadilly, which was given over to trade and commerce unlike the north side, which had become the most desirable location for many of London's finest noblemen's palaces. Hatchett's later occupied the site of a famous inn called The White Horse Cellars, which in its heyday was the starting point for all London's mail coaches bound for the distant West Country. In 1925 Hatchett's itself privately published 'Old Coaching Days and the White Horse Cellar', an illustrated souvenir in the form of a short history of this historic London establishment, which first opened in 1720 and was now owned by Hatchett's Restaurant, the Twentieth-century survivor of the popular Georgian coffee house.

£10,000-15,000

20

20
RICHARD BARRETT DAVIS
(BRITISH 1782-1854)
MR WARD ON QUICKSILVER
Oil on canvas
63.5 x 76cm (25 x 29¾in.)

Provenance:
Arthur Ackermann, London
Private Collection, Surrey

£4,000-6,000

21

21
JOHN FREDERICK HERRING
SENIOR (BRITISH 1795-1865)
MENDICANT
Oil on canvas
Signed (lower right) and inscribed 'Mendicant Oaks. 1846' (centre right, to the stable door)
69 x 89.5cm (27 x 35in.)

Provenance:
Sale, Cheffins, *The Fine Art Sale*, 27 November 2014, lot 505

£6,000-8,000

22

22

JOHN FREDERICK HERRING SENIOR (BRITISH 1795-1865)

'BAY MIDDLETON' WITH JOCKEY UP

Oil on canvas

Signed and dated '1836'; inscribed 'Bay Middleton / Six Mile Bottom' (lower left); and inscribed 'Lord Jersey's bc [?] Bay Middleton / Winner of the Derby 1836' (to the reverse)

22 x 29cm (8½ x 11¼in.)

£4,000-6,000

23

JOHN FREDERICK HERRING SENIOR (BRITISH 1795-1865), SIR EDWIN HENRY LANDSEER (BRITISH 1802-1873) AND JOHN PHILLIP (SCOTTISH 1817-1867)

THE VILLAGE BLACKSMITH (SHOEING OF IMAUM)

Oil on canvas

Signed and dated '1855' (lower right)

152 x 122cm (59¾ x 48in.)

Provenance:

Williams, Stevens & Williams Gallery, New York

From whom acquired by the Cosmopolitan Art Association in New York in 1859

Sir Walter Gilbey (1831-1914), 1st Baronet, Elsenham Hall

Thence by descent

G. Sedgwick

From whom acquired by Agnews & Sons, London, by 11 July 1901

Where acquired by Alexander Forbes-Leith (1847-1925), 1st Baron Leith of Fyvie, by 31 December 1901

Thence by descent to Sir George Forbes-Leith, 4th Baronet

By whom sold, through Simon Dickinson Ltd, London, in 2005

Where acquired by the present owner

Exhibited:

New York, Williams, Stevens & Williams Gallery, 1858-1859, No. 6

Literature:

W.S. Sparrow, *British Sporting Artists*, London and New York, 1922, p. 218, reproduced n.p.

£80,000-120,000

23

> *There is a picture, a fine one, in the collection of the Lord Leith of Fyvie, that represents a happy and sunny collaboration between Herring, and Landseer, and John Phillip, three leading members of the school with which I have been trying to bring my readers intimately in touch... not that although the goodwife painted by Phillip is rather Spanish in type, the picture hangs together very well, showing how three similar technical methods coalesced and formed a very typical harmony of school orchestration. Landseer painted the hound and the blacksmith, whose face resembles Landseer's; the rest of the picture belongs to Herring, whose fondness for blacksmiths and their forges lasted from his earliest boyhood to 1865, the year of his death.*

When *The Village Blacksmith* was reproduced in Walter Sparrow's 1922 survey of *British Sporting Artists* it was stated that the picture was painted by Herring, John Phillip and Sir Edwin Landseer. This method of collaboration was not unusual for Herring who often worked with other artists, including Thomas Faed, Henry Bright and William Powell Frith who periodically painted the figures in his pictures and with Alexander Rolfe who sometimes painted the landscapes. The inclusion of the work of Landseer is more unusual and demonstrates the mutual appreciation between the two eminent animal-painters of their generation. Landseer's fleet-footed hound is a brilliant embodiment of alert canine energy and studied anatomy whilst the blacksmith is very typical of Landseer's work - particularly the texture of his hair and the muddy boots. John Phillip - known as 'Spanish Phillip' for his depictions of Andalusian peasants - painted the blacksmith's wife, entering the stable with a basket of vitals. This section of the picture was painted on a separate piece of canvas and cleverly inserted into the composition by Herring who painted the superb still-life elements of the smith's tools and the wonderful white horse that is patiently being shod.

Although Sparrow suggested that the smithy was a self-portrait by Landseer, according to an American journalist, writing in 1859, the model was an itinerant Methodist preacher from Lancashire named Hicks; *'who used to alternate between blacksmithing (whereby he earned his own bread) and dispensing the "bread of life" to those desiring it, as contained in the Scriptures. Many interesting stories are narrated of this noted field-preacher, and before he died he was instrumental in building up two churches of his persuasion.'* (Cosmopolitan Art Journal, 1859, p.67)

In 1853, after twenty years in London, Herring made an impulsive and rapid move to Kent after seeing a house for rent in the *Times*. This is likely to have been due, in part, to concerns about his health as he had suffered from asthma and bronchitis from his days as a coach driver. He finally resolved to move from his cottage in Camberwell when a manure factory was opened nearby and the stench was too much for him to bear. Settled in the fine Georgian mansion of Meopham Park and surrounded by the beautiful landscape of the Weald of Kent, Herring concentrated almost entirely on the rural subjects that surrounded him. There is a greater freedom to the work of this period with a naturalistic style replacing the formality of the 'rocking-horse' racing portraits. *The Village Blacksmith* painted only two years after his move, represents Herring's finest work from the period. In 1856 Herring painted another similar smithy-setting, *Shoeing Imaum* (sold Sothebys London, 17 December 2009, lot 66). Both pictures celebrate Herring's favourite equine model.

'The white horse in this picture is Herring's beautiful Arab, Imaum, which acted many parts in his work, posing with intelligent pleasure, and remaining a beloved model year after year till the good animal became old and stiff. Queen Victoria gave Imaum to the Clerk of the Royal Stables, who was not a fine courtier, for he sold the gift horse at Tattersall's, and Herring was lucky enough to be the purchaser.'

Imaum was a remarkable horse, unusually strong and stout for an Arabian. He was the first of four Arabs given to Queen Victoria and Prince Albert by the Imaum of Muscat. Herring was very fortunate to buy Imaum when he was sold at Tattersall's and on one occasion he was reputedly approached by a gentleman in Piccadilly who offered him two hundred guineas for the horse; an offer that was refused despite the potential profit. Imaum was a great favourite of the artist who appears in several of his most prominent paintings, including his depiction of Byron's poem *Mazeppa* (Tate) and *The Halt* (Sotheby's, Gleneagle's, 28 August 2002, lot 1049). Imaum was not a young horse when Herring purchased him but was still capable of being ridden from Camberwell to Stevenage and back in a day - a distance of seventy-five miles. He lived a long life at Meopham and was in the habit of sleeping standing-up leaning against the wall of his stable - it was said that he did not lie down for eight years.

In 1858 the Cosmopolitan Art Journal noted that *The Village Blacksmith* was exhibited at Williams, Stevens & Williams Gallery on Broadway in New York alongside Rosa Bonheur's celebrated *Horse Fair; 'The reception of this superb work of the great animal painter J.F. Herring, has been most enthusiastic. Its exhibition attracted the notice of connoisseurs and the press to a not inconsiderable degree; while, to the public generally, it proved a source of great attraction and of much flattering remark... The "Blacksmith" came and conquered.'* (p. 67). By 1859 the same journal reported that the painting and its copyright had been purchased for the enormous sum of $6,000 by the Cosmopolitan Art Association in New York and *'It will, we learn be offered as one of the prizes to subscribers to the next January's award.'* Subscribers to the Association could also purchase engravings of the painting made by J.S. Patterson who was said to have finished the engraved-plate, two days before he died.

The columnist for Cosmopolitan Art Journal described the picture emphatically; *''The Village Blacksmith' covers a canvas of twenty square feet, representing the interior of a smithy; and the smith in the act of shoeing or unshoeing a large white horse, with the right foot between his knees; and just as he has got his pincers fairly hold of the shoe, his attention is diverted by a musical footstep; and while only half-seeing, he seems to feel the smiling presence of his wife, who stands close at his side with the dinner-basket on her arm. A full-blooded hound in the foreground, absorbed in the operation upon the horse, is the only other live figure in the picture - a group of four: a horse, one of the finest we have ever seen on canvas; a man, who is every inch a man, reminding one of the Longfellow's lines: 'The smith. A stalwart man was he, With large and sinewy hands;' a woman, who comes in with her 'good cheer,' like a blessing; and a noble hound marvelously foreshortened. As a whole the painting is a master-piece, and we cannot contemplate it long without falling in love, at least with the woman and the horse. 'My kingdom for a horse' - like that! and for such a bonnie wife, we would give our whole heart and life.'*

The Cosmopolitan Art Journal also quoted several other reviews of the painting from American journals;*'It is one of the most enjoyable bits of Art I have ever seen... The whole is a gem of Art - the two human, the two animal figures, accessories and all.'* The Home Journal.

'The subject is simple, but the painting is regarded as Herring's masterpiece. Every object in the picture stands forth with prominence and distinctness showing the clearness of the artist's mental vision, while the finish and accuracy of the work are conclusive evidence of his taste and skill.' The New York Programme.

'This is one of the most perfect specimens of animal painting ever exhibited in this country, not excepting the best efforts of Landseer or Rosa Bonheur. In drawing, coloring, grouping, management of light and shade, and attention to detail, the painting also challenges comparison with the best works of the best artists.' The New York Day Book.

24

24

GEORGE HENRY LAPORTE (GERMAN 1799-1873)
LAUREL, WINNER OF THE DONCASTER GOLD CUP, 1828
Oil on board
Signed with initials and dated '1834' (lower left); further signed and inscribed with the artist's address (verso)
28.5 x 34cm (11 x 13¼ in.)

Provenance:
From a Private Scottish Collection

£1,000-1,500

25

25

HENRY A. WOOLLETT (BRITISH FL.1851-1873)
A HORSE IN A STABLE
Oil on canvas, in a painted oval
Signed and dated 1863 (lower right)
62.5 x 75.5cm (24½ x 29½in.)

£600-800

26

26

HENRY FREDERICK LUCAS-LUCAS (BRITISH 1848-1943)
NAPIER, HORSE IN A STABLE
Oil on panel
Signed, inscribed and dated 'Napier / 16. 0 1/2 hands / Oct 10th /79 / H F Lucas Lucas' (lower right)
24 x 34cm (9¼ x 13¼ in.)

£400-600

27

27
SAMUEL HENRY ALKEN (BRITISH 1810-1894)
A SET OF FOUR HUNTING SCENES, FRAMED AS ONE
Watercolour on paper laid to canvas
Each 19.5 x 27cm (7½ x 10½in.) (4)

£1,500-2,000

28 (NO LOT)

29

29
ATTRIBUTED TO HENRY THOMAS ALKEN
(BRITISH 1785 - 1851)
A SET OF FOUR HUNTING SCENES
Pencil and watercolour, a set of four
Each 21 x 28cm (8¼ x 11 in.) (4)

£1,000-1,500

30
HENRY ALKEN THE ELDER (BRITISH 1774-1850)
A COLLECTION OF SEVEN HUNTING SCENES
Watercolours (7)
26 x 37 cm; and smaller

Royal Provenance

£1,000-2,000

30 (part lot)

31

31
AFTER PIERRE-JULES MÊNE (1810-1879), A LARGE BRONZE EQUESTRIAN ANIMALIER GROUP 'L'ACCOLADE'
LATE 19TH CENTURY
"The Embrace", depicting the Arab horses Tachiani et Nedjébé, signed to cast
bronze 33.5cm high, base 54cm wide

£1,000-1,500

32
HENRY THOMAS ALKEN (BRITISH 1785 - 1851)
ON THE SCENT; BREAKING COVER
Watercolour and pencil, a pair
24 x 38cm (9¼ x 14¾in.) (2)

Provenance:
Arthur Ackerman & Son, Ltd

£700-1,000

32

33

33

ROBERT L. ALEXANDER (BRITISH 1840-1923)

A BAY HUNTER IN A STABLE; AND A LIGHT BAY HUNTER IN A STABLE

Oil on canvas

One signed and dated '1890 (?) ' (lower left), the other signed and dated '1899' (lower left)

Each approx. 64 x 76cm (25 x 29.in.) (2)

£4,000-6,000

34

34

AFTER ISIDORE JULES BONHEUR (FRENCH 1827-1901),
A LARGE BRONZE EQUESTRIAN GROUP 'LE GRAND JOCKEY'
20TH CENTURY
Depicting the successful horse and jockey, signed to cast naturalistic base 'I BONHEUR', et on mixed marble plinth
approximately 75cm high overall, base 65.5 by 24cm

From the 1860s onwards Bonheur exhibited a number of animalier bronze sculptures at the French Salons. Perhaps the most successful of these was this model - one of four horse and jockey compositions he exhibited. The original model was exhibited at the 1879 Salon in bronze, under the title "Un Jockey" (no. 481).

£3,000-5,000

35

35
RICHARD ANSDELL (BRITISH 1815-1885)
A GREY AND A CHESNUT HUNTER IN STABLES
Oil on canvas
Signed and dated '1860' (lower right)
49.5 x 61cm (19¼ x 24 in.)

Provenance:
Richard Green Fine Paintings, London, No. L815
From a Private Scottish Collection

£3,000-5,000

36

36
ENGLISH SCHOOL (19TH CENTURY)
THE ATHERSON HUNT STARTING OFF, WITH TWO HORSES IN THE FOREGROUND
Oil on canvas
65 x 90cm (25½ x 35¼in.)

Provenance:
Sale, Christie's, 21 December 1967, lot 281
(as Ferneley)

£1,500-2,000

37

37
JOHN FREDERICK HERRING THE YOUNGER
(BRITISH 1815-1907)
HORSES BY A STREAM
Oil on canvas
Signed (lower left)
29 x 44cm (11¼ x 17¼ in.)

£2,500-3,500

38
WILLIAM HENRY HUNT
(BRITISH 1790-1864)
A HUNTSMAN WITH A PONY AND GROOM
Watercolour
Signed and dated '1827' (lower left)
44.5 x 53.5cm (17½ x 21in.)

£2,000-3,000

38

39
SAMUEL HENRY ALKEN
(BRITISH 1810-1894)
SPORTSMEN SHOOTING PHEASANT IN A LANDSCAPE
Oil on canvas
Signed to the fence (lower left)
30.5 x 40.5cm (12 x 15¾ in.)

Provenance:
Richard Green Fine Paintings, London, No. K437
From a Private Scottish Collection

£2,000-3,000

39

40

JOHN FERNELEY SENIOR (BRTISH 1782-1860)
LORD KINTORE'S ENGLISH SETTERS 'BLUSH' AND 'JUNO' IN THE PARK AT KEITH HALL, ABERDEENSHIRE
Oil on canvas
Signed, inscribed and dated '*MELTON MOWBURY* 1824' (lower centre)
54 x 99cm (21¼ x 38¾ in.)

Provenance:
Anthony Adrian Keith-Falconer, 7th Earl Kintore (1794 - 1844), Keith Hall, Aberdeenshire
Thence by descent
Sale, Christie's, London, *Old Master Paintings & Sculpture*, 24 June - 8 July 2022, lot 198

Literature:
Robert Fountain, *John Ferneley (1782 - 1860) Catalogue of Paintings*, p.14
British Sporting Art Trust reference, No. D.24.000.006 (*Two Setters, Blush and Juno with house in background*, online at bsat.co.uk)

£10,000-15,000

The son of a wheelwright, John Ferneley was 'discovered' by the young Henry Manners, 5th Duke of Rutland (1778-1857), patron of the Belvoir Hunt, who saw him decorating a cart. The Duke encouraged him to study in London with Ben Marshall (1768-1835), launching him upon a successful career as a sporting painter.

By 1824 Ferneley was ensconced in a comfortable life at Elgin Lodge in Melton Mowbray, the town known as the Queen of the Shires at the confluence of four celebrated hunts: the Quorn, the Cottesmore, the Belvoir and the South Nottinghamshire.

This painting is a fruit of his sojourn from September to December 1824 at Keith Hall, Inverurie with Anthony Keith Falconer, 7th Earl of Kintore (1794-1844). The setters Blush and Juno, alive with excitement but perfectly controlled, have just scented a bird and are marking it for the gun to walk up. Behind them stretches the magnificent, rolling Aberdeenshire landscape, with the white walls and turrets of seventeenth century Keith Hall nestling among trees.

Ferneley's weeks with Lord Kintore were described in a series of letters to his wife Sarah, with his inimitable spelling and punctuation[1]. He commented:
'Keith Hall his a pleasant place an exilent house & well furnished'[2].

He shot roe deer and fished for salmon, while corralling sitters for The Meet of the Keith Hall foxhounds (private collection)[3], which featured Kintore on his favourite horse, Whitestockings, surrounded by hard-riding neighbours and friends. Ferneley also painted John Bouclitch, Lord Kintore's Keeper, shooting roebuck at Keith Hall, 1824[4].

Lord Kintore brought his hounds south and was Master of the Old Berkshire Hunt from 1826 to 1830. '*He was a rider bold to rashness, greedy for fences; and he was also celebrated as a boon table companion*'.[5]

When he gave up the country and returned to Keith Hall, he took to farming 'on a large scale'. [6]

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[1] Guy Paget, *The Melton Mowbray of John Ferneley (1782-1860)*, Leicester 1931, pp.45-49.
[2] Letter of 28th August 1824; Paget, op. cit., p.46.
[3] Paget, ibid., illus. opposite p.48.
[4] Paget, illus. opposite p.50.
[5] FC Loder-Symonds, A History of the Old Berks Hunt from 1760 to 1904, 1905, Chapter 6.
[6] Loder-Symonds, op. cit., p.102

40

41

41
FREDERICK WATERS WATTS (BRITISH 1800-1870)
PASTORAL SCENE WITH FIGURES AND COWS BY A RIVER
Oil on canvas
97 x 142.5cm (38 x 56 in.)

Provenance:
Possibly Richard Green Fine Paintings, London
From a Private Scottish Collection

£3,000-5,000

42
CHARLES STUART
(SCOTTISH 19TH CENTURY)
THE MONARCH OF THE GLEN
Oil canvas
Signed (lower right)
59 x 89cm (23 x 35 in.)

£2,500-3,500

42

43

43
ALEXANDER NASMYTH (SCOTTISH 1758-1840)
LOCH ACHRAY, BEN VENUE IN THE DISTANCE
Oil on canvas
Signed (lower left)
71 x 91.5cm (27¾ x 36 in.)

Provenance:
Painted for Professor Dugald Stewart
Mr John McKenzie, Collector of Customs, Bo'ness
His Sale, Edinburgh, 1857 or 1858
John Bell Esq., North Park, Glasgow
His Sale, Morrison, Dick & McCulloch, Glasgow, *The 'Bell Collection', North Park, Glasgow*, 4 February 1881, lot 569
Richard Green Fine Paintings, London, No. K1537
From a Private Scottish Collection

£8,000-12,000

44
GEORGE BARRET (IRISH CIRCA 1728 - 1784)
INVERAY CASTLE
Oil on canvas
107 x 145cm (42 x 57in.)

Provenance:
Agnew & Sons Ltd, London, No. 41471
From a Private Scottish Collection

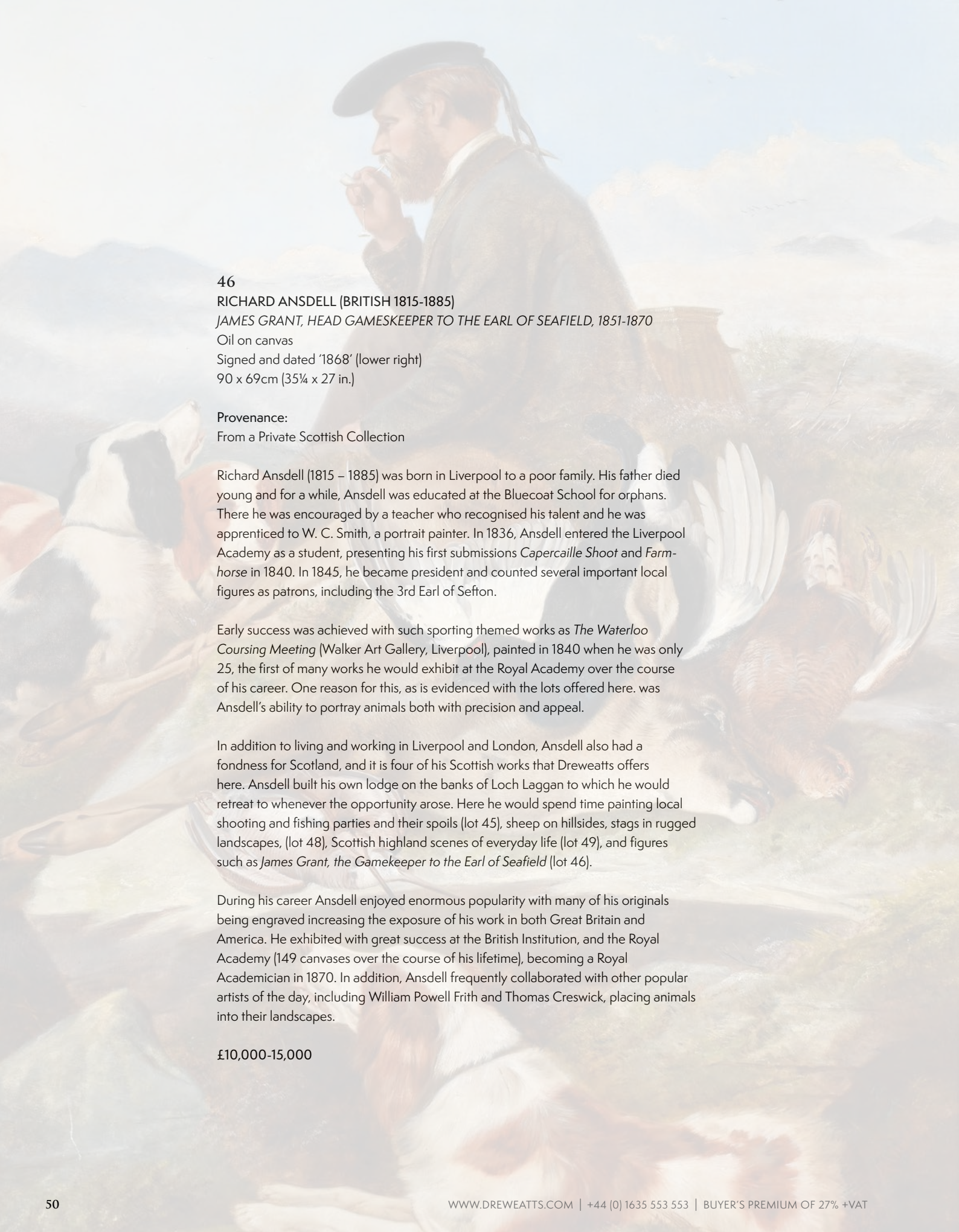
£20,000-30,000

45
RICHARD ANSDELL (BRITISH 1815-1885)
THE BLACK ISLE, DEAD GAME IN A LANDSCAPE
Oil on canvas
Signed and dated '1866' (lower right)
74 x 182cm (29 x 71½in.)

Provenance:
Richard Green Fine Paintings, London, No. K.520
From a Private Scottish Collection

£8,000-12,000

45



46
RICHARD ANSDELL (BRITISH 1815-1885)
JAMES GRANT, HEAD GAMESKEEPER TO THE EARL OF SEAFIELD, 1851-1870
Oil on canvas
Signed and dated '1868' (lower right)
90 x 69cm (35¼ x 27 in.)

Provenance:
From a Private Scottish Collection

Richard Ansdell (1815 – 1885) was born in Liverpool to a poor family. His father died young and for a while, Ansdell was educated at the Bluecoat School for orphans. There he was encouraged by a teacher who recognised his talent and he was apprenticed to W. C. Smith, a portrait painter. In 1836, Ansdell entered the Liverpool Academy as a student, presenting his first submissions *Capercaille Shoot* and *Farm-horse* in 1840. In 1845, he became president and counted several important local figures as patrons, including the 3rd Earl of Sefton.

Early success was achieved with such sporting themed works as *The Waterloo Coursing Meeting* (Walker Art Gallery, Liverpool), painted in 1840 when he was only 25, the first of many works he would exhibit at the Royal Academy over the course of his career. One reason for this, as is evidenced with the lots offered here. was Ansdell's ability to portray animals both with precision and appeal.

In addition to living and working in Liverpool and London, Ansdell also had a fondness for Scotland, and it is four of his Scottish works that Dreweatts offers here. Ansdell built his own lodge on the banks of Loch Laggan to which he would retreat to whenever the opportunity arose. Here he would spend time painting local shooting and fishing parties and their spoils (lot 45), sheep on hillsides, stags in rugged landscapes, (lot 48), Scottish highland scenes of everyday life (lot 49), and figures such as *James Grant, the Gamekeeper to the Earl of Seafield* (lot 46).

During his career Ansdell enjoyed enormous popularity with many of his originals being engraved increasing the exposure of his work in both Great Britain and America. He exhibited with great success at the British Institution, and the Royal Academy (149 canvases over the course of his lifetime), becoming a Royal Academician in 1870. In addition, Ansdell frequently collaborated with other popular artists of the day, including William Powell Frith and Thomas Creswick, placing animals into their landscapes.

£10,000-15,000

46

47
ATTRIBUTED TO SIR EDWIN HENRY LANDSEER (BRITISH 1802-1873)
ON WATCH
Oil on canvas
123 x 96.5cm (48¼ x 37in.)

Provenance:
Sale, Sotheby's, Belgravia, *Fine Victorian Paintings, Drawings and Watercolours*, 29 June 1976, lot 24 (as Sir Edwin Henry Landseer)
Malcolm Innes and Partners Ltd, London and Perth
From a Private Scottish Collection

£20,000-30,000

47

48
RICHARD ANSDELL (BRITISH 1815-1885)
STAG AT BAY
Oil on canvas
Signed (lower right)
95 x 135cm (37¼ x 53in.)

Provenance:
Sale, Christie's, 29th - 30th September 1977, lot 99
From a Private Scottish Collection

£20,000-30,000

48

49

RICHARD ANSDELL (BRITISH 1815-1885)
AN EXTENSIVE HIGHLAND LANDSCAPE WITH CATTLE AND DROVERS ON A MOUNTAIN PASS
Oil on canvas
Signed and dated '1839' (lower right)
100 x 157.5cm (39¼ x 62 in.)

Provenance:
Sale, Christie's, London, *Important British Pictures*, 17 November 1989, lot 60
From a Private Scottish Collection

£15,000-25,000

49

50

51

50 λ
VINCENT BALFOUR BROWN (BRITISH 1880-1963)
THE AMBUSH
Watercolour over traces of pencil
Signed with initials and dated 1949 (lower right)
25.5 x 37.5cm (10 x 14¾ in.)

£800-1,000

51 λ
ERIC MEADE-KING (BRITISH 1911-1987)
SPANIELS PUTTING UP PHEASANTS
Watercolour heightened with bodycolour and black chalk
Signed (lower right),
44.5 x 34cm (17½ x 13¼in.)

£300-500

52

52

ARCHIBALD THORBURN (SCOTTISH 1860-1935)
RED GROUSE IN COVER
Watercolour, bodycolour and pencil with gum arabic
Signed and dated '1900' (lower left)
37 x 53cm (14½ x 20¾ in.)

£10,000-15,000

53

53
GEORGE EDWARD LODGE (BRITISH 1860-1954)
PARTRIDGES IN A TURNIP FIELD
Oil on canvas
Signed and dated '1896' (lower left)
74.5 x 115cm (29¼ x 45¼ in.)

Provenance:
Richard Green Fine Paintings, London, No. M226
From a Private Scottish Collection

£1,000-1,500

54

54 λ
JOHN CYRIL HARRISON (BRITISH 1898-1985)
TOPPING THE HEDGE, PARTRIDGES
Pencil and watercolour
Signed (lower right)
55 x 76cm (21½ x 29¾in.)

Provenance:
The Tryon Gallery, London, 1969, where purchased by the present owner's father.

£2,000-3,000

55

55
A VIENNA COLD PAINTED BRONZE PARTRIDGE BY FRANZ BERGMAN
AUSTRIAN, LATE 19TH CENTURY
Marked to underside with "B" in urn mark , Geschutz, 604*
23cm high

£800-1,200

56

56
JOHN BUCKNELL RUSSELL (SCOTTISH CIRCA 1819-1893)
THE CATCH
Oil on canvas
Signed (lower right)
37.5 x 75.5cm (14¾ x 29½ in.)

Provenance:
The Parker Gallery, London
From a Private Scottish Collection

£1,500-2,000

57
JOHN BUCKNELL RUSSELL (SCOTTISH CIRCA 1819-1893)
A BRACE OF HEN SALMON ON THE BANKS OF THE SPEY
Oil on canvas
Signed (lower left)
50.5 x 104.5cm (19¾ x 41 in.)

Provenance:
Malcolm Innes Gallery, London and Edinburgh
From a Private Scottish Collection

£2,000-3,000

57

58

58

JOHN BUCKNELL RUSSELL (SCOTTISH CIRCA 1819-1893)
A SCOTTISH STILL LIFE
Oil on canvas
66 x 105cm (25 x 41¼ in.)

Provenance:
From a Private Scottish Collection

£3,000-5,000

59

59

VALENTINE THOMAS GARLAND (BRITISH 1868-1914)
ON GUARD
Oil on canvas
Signed (lower right)
40 x 30cm (15½ x 11¾in.)

£700-1,000

SPORTING ART FORMERLY IN THE COLLECTION OF THE LATE CHARLIE AND SHIRLEY WATTS

BY PAUL SEXTON

For all the pride he took in the collective achievements of the Rolling Stones, Charlie Watts had other passions. Family, above all. Jazz, forever. Style, effortlessly. And then there was the love of animals that he shared with his partner and rock for 60 years, his wife Shirley. This is the man who, with his inadvertent flair for saying the unexpected, once remarked that he preferred the company of dogs to humans.

The Watts' devotion to dogs and horses was a beautiful bedrock of their lives beyond rock 'n' roll, from their patronage of charities to their enthusiastic appearances at sporting shows, charity events and beyond. It's that steadfast vocation that we celebrate in this elegant collection owned by a veritable conservator of the tasteful things in life.

Writing Charlie's authorised biography, one of the recurring features was the fact that, for all the unwanted adulation he attracted around the globe, he could never wait to get home to the wife and to the life of the country gentleman he cultivated. The couple's animals were an essential part of it, from the 18 dogs they owned by the early 2000s, to the Arabian horses that Shirley bred so expertly.

They lived with them at Halsdon House, the 16th-century, 600-acre stud farm and mansion that the couple bought in the early 1980s, in the Devon village of Dolton. "I should have been born in 1810", Charlie once told *Esquire,* laughing as ever at the absurdity of his world. "I live like a Victorian landowner. I get up, decide what to wear, have breakfast, and stroll about like the lord of the manor. I walk around the stud and look at the horses. We have a horse farm. It's my wife's, really – it's her passion".

Even in one of their early homes, in Halland in East Sussex, they shared the house with three cats, three collies named Jake, Trim and Jess, a donkey and an 18-year-old racehorse called Energy. "We've had horses ever since we were married but I've never ridden", he said. "I do have the most wonderful outfits to go riding in: britches and three pairs of boots. I have some lovely old carriages". He was the horseman who didn't ride, just as hilariously as he was the car collector who didn't drive.

Both of the Watts supported the Forever Hounds Trust, of which Shirley was a patron. As recently as 2020, during Covid and in the year before Charlie's death, they adopted the five-year-old greyhound Suzie from an Oxford animal sanctuary, after the charity rescued her from the greyhound racing industry.

Charlie's brother-in-law Roy Rootes smiled as he told me how the universally-adored drummer would walk from the house to the stud farm with dogs in tow, insouciantly munching an apple. Shirley's horses were named Halsdon Arabians, after their homestead; as she developed a deep psychological understanding of the creatures, she became owner, breeder and an expert in husbandry, developing the farm from a handful of riding mounts to a formidable stable of hundreds of animals.

"He showed me a photograph of an Arab stallion and I fell in love", Shirley said in a rare interview, with *Horse & Hound* in 2002. "Charlie bought me my first Arab, which was a part-bred, and it spiralled from there". In 1995, they paid a reported $740,000 for an Arabian stallion from Australia; in 2009, Charlie visited the Janów Podlaski stud farm to splash $700,000 on a grey Arabian mare called Pinta, the latest in a long line of Arabians purchased with Shirley.

Of course, it was a calling that also afforded fashion-loving Charlie and his wife the chance to dress up, and they were often pictured in their finery at Royal Ascot, International Arabian Horse Shows and so on, both as visitors and breeders. It was Charlie Watts all over, a stylish champion of the welfare of the animals he adored. To quote a sketch in the collection: "Without a horse, a man is nothing". These were his beasts of burden, and wild horses *could* drag him away.

Longtime Rolling Stones chronicler Paul Sexton is the author of 'Charlie's Good Tonight', the authorised biography of Charlie Watts, published by HarperCollins.

60

60
HENRY RICHARD GRAVES
(BRITISH 1818-1882)
THE COUNTESS OF UXBRIDGE MOUNTED ON 'ROSE', A DARK BAY HUNTER WITH A TERRIER BY A STILE
Oil on canvas
Signed with monogram and dated '1856' (lower left)
71 x 91.5cm (27¾ x 36in.)

Provenance:
Capt. C.F. Huth
His Sale, Christie's, London, 19 March 1904, lot 56
Sale, Christie's, South Kensington, *Sporting Art and Dogs*, 14 June 2001, lot 178
The Collection of Charlie Watts

£2,000-3,000

61

61
CHARLES AUGUSTUS HENRY LUTYENS (BRITISH 1829-1915)
AVONTES, A BAY STALLION WITH A GROOM IN A STABLE INTERIOR
Oil on canvas
Signed and dated '79' (lower right)
101.5 x 127cm (39¾ x 50in.)

Provenance:
Sale, Bonhams, London, *British and Continental Pictures*, 14 September 2010, lot 218
The Collection of Charlie Watts

£3,000-5,000

62

62

JACQUES-LAURENT AGASSE (SWISS 1767-1849)
A SADDLED CHESNUT HUNTER TETHERED TO A STABLE DOOR WITH A LANDSCAPE BEYOND
Oil on canvas
42 x 51cm (16½ x 20in.)

Provenance:
Arthur Ackermann & Sons Ltd., London, 1984
The Collection of Charlie Watts

Literature:
(Probably) the 'Chestnut Horse' 17 x 21in., painted in 1835 and mentioned in Agasse's manuscript list of paintings

£10,000-15,000

63

64

65

63

GEORGE PAICE (BRITISH 1854-1925)
A HORSE-DRAWN BUGGY ON A TRACK WITH A HUNT BEYOND
Oil on canvas
Signed and indistinctly dated `80' (lower left)
58.5 x 152.5cm (23 x 60in.)

Provenance:
The Collection of Charlie Watts

£800-1,200

64

EDWIN COOPER (BRITISH 1785-1833)
A LURCHER IN A LANDSCAPE
Oil on canvas
Signed and dated '1804' (lower right)
45.5 x 58.5cm (17¾ x 23in.)

Provenance:
The Collection of Charlie Watts

£2,000-3,000

65

FRENCH SCHOOL (20TH CENTURY)
WITHOUT A HORSE A MAN IS NOTHING
Pencil
Indistinctly signed (lower right) and inscribed 'SANS CHEVAL UN HOMME H'EST RIEN' (lower centre)
70 x 99cm (27½ x 38¾in.)

Provenance:
The Collection of Charlie Watts

£300-500

66

66
HENRY CALVERT (BRITISH 1798-1869)
THE 15TH (THE KING'S) HUSSARS: TWO CHARGERS, ONE WITH AN OFFICER UP, IN A LANDSCAPE WITH A CAMP BEYOND
Oil on canvas
80 x 89.5cm (31¼ x 35in.)

Provenance:
The Parker Gallery, London
The Collection of Charlie Watts

£4,000-6,000

67

67
ENGLISH SCHOOL
(19TH CENTURY)
A STARTLED ARABIAN HORSE
Oil on canvas
Dated `1864' (on the reverse)
30.5 x 40.5cm (12 x 15¾in.)

Provenance:
The Collection of Charlie Watts

£300-500

68

68 λ
JOHN MURRAY THOMSON (BRITISH 1885-1974)
A MOTHER AND PUPS
Oil on canvas
Signed (lower left)
45.5 x 61cm (17¾ x 24in.)

Provenance:
The Collection of Charlie Watts

£400-600

69

69
LILLIAN CHEVIOT (BRITISH CIRCA 1876-1936)
A COLLIE LYING ON A STONE WALL
Oil on canvas
Signed (lower left)
51 x 61cm (20 x 24in.)

Provenance:
Sale, Doyle & Bonhams, New York, *Dogs and Cats in Art*, 15 February 2000, lot 171
The Collection of Charlie Watts

£1,000-1,500

70

70
FRANK PATON (BRITISH 1856-1909)
BOTH PARENT AND GUARDIAN
Oil on canvas
Signed and dated '1882' (lower left)
63.5 x 76cm (25 x 29¾in.)

Provenance:
The Collection of Charlie Watts

£600-800

71

71

WRIGHT BARKER (BRITISH 1864-1941)
FAITHFUL COMPANIONS, COLLIES IN A HIGHLAND LOCH LANDSCAPE
Oil on canvas
Signed and dated '1898' (lower right)
90 x 120.5cm (35¼ x 47¼in.)

Provenance:
The Collection of Charlie Watts

£7,000-10,000

72

72
ROBERT L. ALEXANDER (BRITISH 1840-1923)
'LADDIE', A COLLIE
Oil on canvas
Signed with initials and titled (lower left)
61 x 99cm (24 x 38¾in.)

Provenance:
Malcolm Innes Gallery
The Collection of Charlie Watts

£4,000-6,000

73
ROBERT L. ALEXANDER (BRITISH 1840-1923)
THE HERD'S DOG
Oil on canvas
Signed (lower left)
61 x 89cm (24 x 35in.)

73

Provenance:
Aitken Dott
Tryon Gallery, London
The Collection of
Charlie Watts

Exhibited:
Edinburgh, The Scottish
Gallery, Memorial
Exhibition, May 1924,
No.24

£3,000-5,000

74

74

JOHN EMMS (BRITISH 1843-1912)

'BOBS', A COLLIE IN A LANDSCAPE

Oil on canvas

Signed and dated '1901' (lower right), titled (lower centre)

61 x 76cm (24 x 29¾in.)

Provenance:

Sale, Sotheby's, Belgravia, *Fine Victorian Paintings, Drawings and Watercolours*, 10 July 1973, lot 9

Sale, Doyle & Bonhams, New York, *Dogs in Art*, 12 February 2002, lot 271

The Collection of Charlie Watts

£6,000-8,000

75

75
CHARLES EDWARD STEWART (SCOTTISH 1866-1942)
A COLLIE LYING DOWN
Oil on canvas
Signed (lower right)
71 x 91.5cm (27¾ x 36in.)

Provenance:
The Collection of Charlie Watts

£4,000-6,000

76

76
THOMAS SIDNEY COOPER
(BRITISH 1803-1902)
STUDY OF A COLLIE
Oil on canvas
52.5 x 70.5cm (20½ x 27¾in.)

Provenance:
The Collection of Charlie Watts

£4,000-6,000

77

77

MAUD EARL (BRITISH 1863-1943)

A COLLIE STANDING IN A LANDSCAPE WITH A COUNTRY HOUSE BEYOND

Oil on canvas

Signed and dated '1899' (lower right)

76 x 101.5cm (29¾ x 39¾in.)

Provenance:

Sale, Sotheby's, New York, *Sporting and Marine Paintings, Drawings and Sculpture*, 8 June 1990, lot 424B

The Collection of Charlie Watts

£6,000-8,000

78

78

PHILIP EUSTACE STRETTON (BRITISH FL. CIRCA 1884-1919)

LEFT IN CHARGE

Oil on canvas

Signed and dated '1896 (?)' (lower right)

72 x 63.5cm (28¼ x 25in.)

Provenance:

Sale, Sotheby's, London, *The Leverhulme Collection, Thornton Manor, Wirral, Merseyside*, 27 June 2001, lot 408

The Collection of Charlie Watts

£5,000-7,000

OTHER PROPERTIES

79

79
GEORGE WRIGHT
(BRITISH 1860-1942)
GONE TO GROUND
Oil on canvas
Signed (lower right)
24 x 34.5cm (9¼ x 13½ in.)

£800-1,200

80
GEORGE WRIGHT
(BRITISH 1860-1942)
HUNTING HOUNDS
Oil on canvas
Signed and dated '88' (lower right)
34 x 44.5cm (13¼ x 17½ in.)

£1,000-1,500

80

81

81

JOHN CHARLTON (BRITISH 1849-1917)
CHARLES, 8TH EARL OF HARRINGTON'S FOXHOUNDS, AT ELVASTON CASTLE
Oil on canvas
109 x 91cm (42¾ x 35¾in.)

The present picture is a fragment of a large hunting portrait of Charles, 8th Earl of Harrington on horseback with his hounds at Elvaston Castle. The canvas was reduced in size in the mid 20th Century. There is a study of a hound on the reverse.

£4,000-6,000

82

83

84

82
SYLVESTER MARTIN (BRITISH 1856-1906)
FERRETING; AND RATTING
Oil on canvas
Both signed, titled and dated '1905' (lower left and right, respectively)
Each 24.5 x 30cm (9½ x 11¾in.) (2)

£500-800

83
JOHN FREDERICK HERRING JUNIOR (BRITISH 1815-1907)
COURSING
Oil on board
Signed (lower left)
14.5 x 19cm (5½ x 7¼ in.)

£800-1,200

84
ENGLISH PROVINCIAL SCHOOL (19TH CENTURY)
HARE COURSING
Oil on panel
15.5 x 22.5cm (6 x 8¾in.)

£300-500

85
JOHN EMMS (BRITISH 1843-1912)
GIRL WITH A DONKEY
Oil on canvas
Signed (lower right)
45 x 60cm (17½ x 23½in.)

£2,000-3,000

85

86
AN ANIMALIER BRONZE MODEL OF A POINTER
20TH CENTURY
Unsigned
15.5cm high, base 39cm long

£300-500

86

87
JOHN CHARLES TUNNARD (BRITISH B.1875)
PORTRAIT OF A FOXHOUND
Oil on canvas
Signed and dated '1898' (lower left)
31 x 40.5cm (12 x 15¾in.)

£500-800

87

88

90

89

88

THOMAS LANDSEER (BRITISH 1795-1880)
QUEEN VICTORIA ON HORSEBACK
Mezzotint with hand colouring
Signed to the margin (lower right)
The image 71.5 x 52.5cm (28 x 20½ in.)

The composition closely relates to an oil sketch by Sir Edwin Henry Landseer (1802-1873) in the Royal Collection.

Provenance:
From a Private Scottish Collection

£200-300

89

AFTER FERDINAND PAUTROT (1832-1874),
AN ANIMALIER BRONZE OF A SETTER
LATE 19TH/EARLY 20TH CENTURY
Signed to cast, reverse inscribed Beaux Arts H, wood inset base
22cm high, the base 27cm wide

£400-600

90

CHARLES TURNER (BRITISH 1773-1857), AFTER J. S. COOPER
SHOT
Mezzotint engraving
Published by R. Ackermann, London, 1831
Image 62 x 48.5cm (24¼ x 19in.)

£200-300

91
CHARLES HUNT (BRITISH 19TH CENTURY), AFTER GEORGE EARP AND WILLIAM HENRY GOODBURN MASON
BRIGHTON HURDLE RACE, DECEMBER 20TH 1833: THE START; COMING IN
Coloured aquatints, a pair
Published by W. H. Mason, Brighton
Each plate 22 x 48cm (8½ x 18¾in.) (2)

Provenance:
Ellis and Smith, London

£300-500

91 (part lot)

92
RICHARD GILSON REEVE (BRITISH 1803-1889), AFTER JOHN FREDERICK HERRING SENIOR
BIRMINGHAM, THE WINNER OF THE GREAT ST. LEGER STAKES AT DONCASTER, 1830
Coloured aquatint
Published by S. & J. Fuller, London, 1831
Plate 39 x 49cm (15¼ x 19¼in.)

Provenance:
I) Richard Green & Frank T. Sabin, London
II) Frank T. Sabin, London

Together with another by R. Havell after James Pollard, *Match for One Thousand Guineas!!!*, published by R. Pollard, London, 1816, plate 42 x 52.5cm (16½ x 20½in.) (2)

£200-300

92 (part lot)

93
ALFRED FRANK DE PRADES (FRENCH 1825-1895)
TWO VIEWS OF CAMBRIDGE TO LONDON BY COACH
Watercolour and pencil heightened with white
One signed and dated '1847' (lower right); the other signed with initials (lower left, to the milestone)
Each 36.5 x 54cm (14¼ x 21¼ in.) (2)

Provenance:
Walker's Galleries Ltd, London
Sale, Phillips, London, *Fine 18th and 19th Century English Drawings and Watercolours*, 8 October 1984, lot 86
The Parker Gallery, London

£800-1,200

93 (part lot)

94

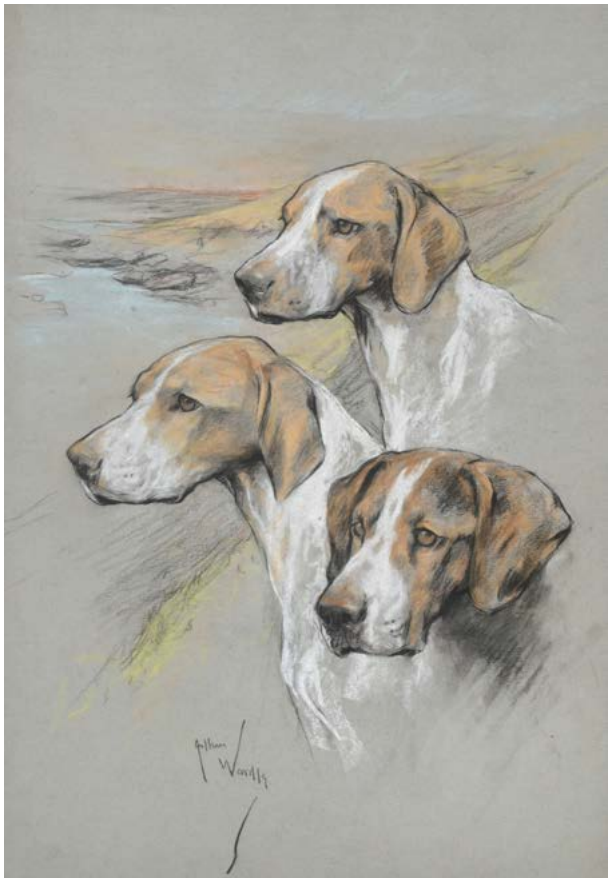
94
ARTHUR WARDLE (BRITISH 1864-1949)
THREE GUN DOGS
Coloured chalks
42 x 28cm (16½ x 11in.)

£700-1,000

95

95
ARTHUR WARDLE (BRITISH 1864-1949)
TWO SETTERS
Oil on canvas
Signed (lower left)
56 x 36cm (22 x 14in.)

£2,000-3,000



96

96
ARTHUR WARDLE (BRITISH 1864-1949)
THREE HOUNDS
Coloured chalks
Signed (lower centre)
42.5 x 28cm (16½ x 11in.)

£1,000-1,500

97

97
ARTHUR WARDLE (BRITISH 1864-1949)
TERRIERS AFTER A RABBIT
Oil on canvas
Signed (lower right)
38.5 x 53.7cm (15 x 21in.)

£6,000-8,000

98

98
COLIN D. GRAHAM (CANADIAN 1915-2010)
A GUN DOG
Oil on canvas
Signed and dated '05' (lower left)
40 x 55cm (15½ x 21½in.)

£800-1,200

99

99
LIONEL PERCY SMYTHE (BRITISH 1839-1918)
GIRL WITH A GREYHOUND
Watercolour heightened with white, with scratching-out
Signed and dated '1883' (lower right)
20 x 30cm (7¾ x 11¾in.)

£700-900

100

100
JAMES HARDY JUNIOR (BRITISH 1832-1889)
GUNDOG WITH GAME
Watercolour heightened with white
Signed (lower left)
21.5 x 30cm (8¼ x 11¾in.)

£300-500

101

102

101
THOMAS WILLIAM EARL (BRITISH ACTIVE CIRCA 1836-1885)
OTTER HOUNDS
Oil on canvas
Indistinctly signed (lower right)
62 x 102cm (24¼ x 40in.)

£2,000-3,000

102
ARTHUR WARDLE (BRITISH 1864-1949)
AN IRISH SETTER AND TWO ENGLISH SETTERS IN A HIGHLAND SETTING
Oil on millboard
23 x 23.2cm (9 x 9in.)

Provenance:
The artist's studio sale 1994
John Noott Galleries, Worcestershire

£1,000-1,500

A Stands for ATHERSTONE Ladies are few distinguished by wearing the collar of blue.
B Stands for BOOT with the Cream coloured top. the pride and the glory of many a Fop.
C Stands for CUBBING when foxes abound and they rattle the Cubs and blood the young Hound.
F Is the FOX so game and so cunning. to get to his brush The Pack must make running.
G Stands for "GONE AWAY" the Whip on the Bay has seen him break covert so "Forrard Away"
H Stands for HORSE Huntsman and Hound All hard as nails and perfectly sound.
K For the KENNELS the home of the Hound. where horseflesh and porridge in plenty abound.
L Is the LEPPER in Oireland bred. with plenty of bone and a varminty head.
M Is the MASK set up in the Hall. the best of the Season the gamest of All.
P Is the PACE that kills in the end when both men and horses have bellows to mend.
Q For the QUORN always game in a run and certain to shew us the best of the fun.
R For the RIDER an old-fashioned sort. though he sticks to the roads he still sees some sport.
U Is the UMPIRE at the Hunt Meeting where all Sporting Farmers are sure of a greeting.
V Stands for VIXEN who has been on the prowl. and returns to her Cubs with an Orpington Fowl.
W The WHOOP at the end of the run. When riders and horses are thoroughly done.

103

103

HENRY FREDERICK LUCAS LUCAS (BRITISH 1848-1943)

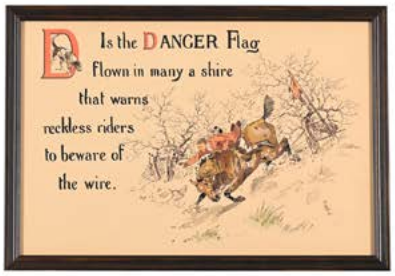
THE HUNTING ALPHABET

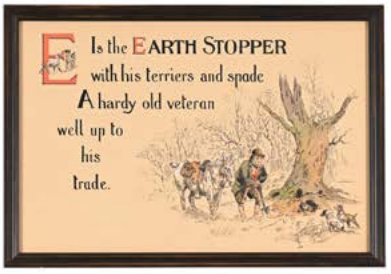
Colour lithographs

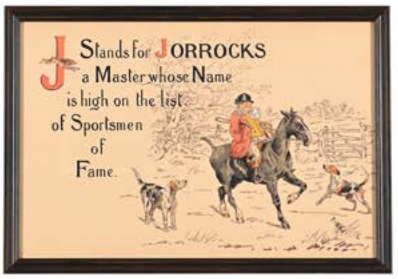
Signed and numbered 14 (out of an edition of 300) (to separate unframed sheet)

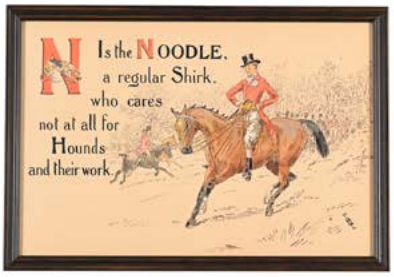
Each 29.5 x 44cm (11½ x 17¼in.) (28)

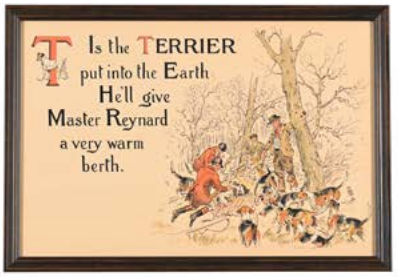
£3,000-5,000

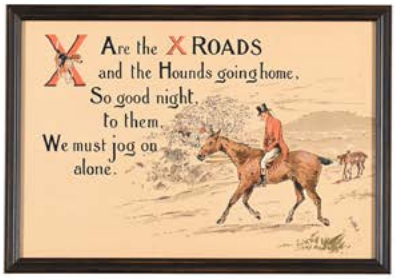


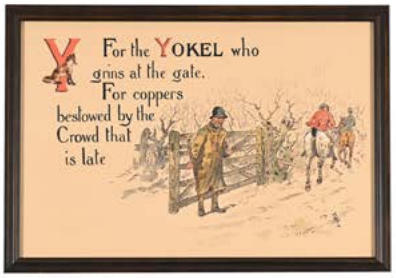


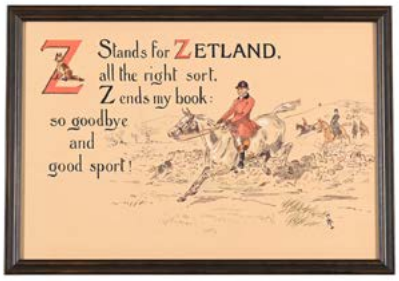












A Stands for ATHERSTONE Ladies are few distinguished by wearing the collar of blue.

B Stands for BOOT with the Cream coloured top, the pride and the glory of many a Fop.

C Stands for CUBBING when foxes abound and they rattle the Cubs and blood the young Hound.

D Is the DANCER Flag flown in many a shire that warns reckless riders to beware of the wire.

E Is the EARTH-STOPPER with his terriers and spade A hardy old veteran well up to his trade.

F Is the FOX so game and so cunning, to get to his brush The Pack must make running.

G Stands for "GONE AWAY!" the Whip on the Bay, has seen him break covert so "Forrard Away."

H Stands for HORSE Huntsman and Hound All hard as nails and perfectly sound.

I Stands for IRE shewn by the Master, when some of his Hounds meet with disaster.

J Stands for JORROCKS a Master whose Name is high on the list of Sportsmen of Fame.

K For the KENNELS the home of the Hound, where horseflesh and porridge in plenty abound.

L Is the LEPPER in Oireland bred, with plenty of bone and a varminty head.

M Is the MASK set up in the Hall, the best of the Season the gamest of All.

N Is the NOODLE, a regular Shirk, who cares not at all for Hounds and their work.

O Stands for OXER as strong as a wall, which has given to many a hunter a fall.

P Is the PACE that kills in the end when both men and horses have bellows to mend.

Q For the QUORN always game in a run and certain to shew us the best of the fun.

R For the RIDER an old-fashioned sort, though he sticks to the roads he still sees some sport.

S For the SOUND of the Horn that repays, Long waits by the Cover on cold rainy days.

T Is the TERRIER put into the Earth, He'll give Master Reynard a very warm berth.

U Is the UMPIRE at the Hunt Meeting, where all Sporting Farmers are sure of a greeting.

V Stands for VIXEN who has been on the prowl, and returns to her Cubs with an Orpington Fowl.

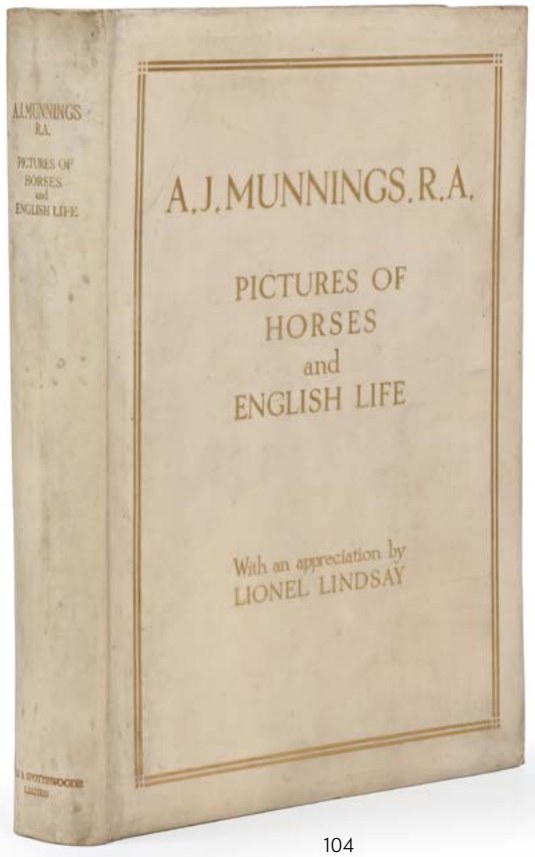
W The WHOOP at the end of the run, When riders and horses are thoroughly done.

X Are the X ROADS and the Hounds going home, So good night to them, We must jog on alone.

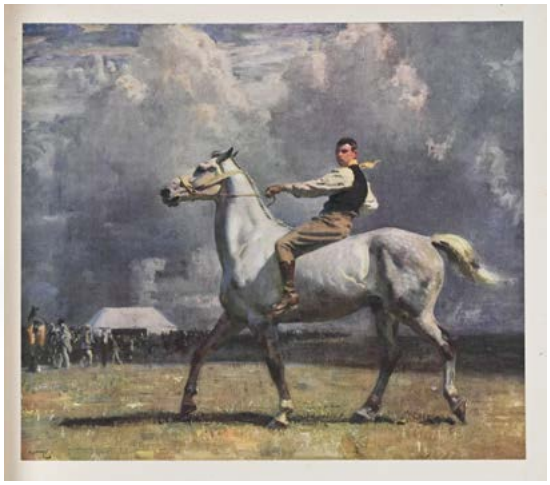
Y For the YOKEL who grins at the gate, For coppers bestowed by the Crowd that is late.

Z Stands for ZETLAND, all the right sort, Z ends my book: so goodbye and good sport!

FINIS



104



104

104 λ θ
SIR ALFRED J. MUNNINGS
(BRITISH 1878-1959)
PICTURES OF HORSES AND ENGLISH LIFE, WITH AN APPRECIATION BY LIONEL LINDSAY
Published by Eyre and Spottiswoode Limited, London, 1927
Signed and numbered '143' of 250
Colour frontispiece, 25 colour plates (missing plates V and VI) with captioned tissue guards, and 86 pages of black and white plates
Vellum over bevelled boards, spine lettered, titled and ruling in gilt, marbled endpapers

£1,000-1,500

105

105 λ
SIR ALFRED MUNNINGS
(BRITISH 1878-1959)
MORNING
Pencil drawing
Titled 'MORNING' (lower centre)
23 x 26.5cm (9 x 10¼in.)

£500-800

106
JOHN SANDERSON-WELLS (BRITISH 1872-1955)
STILL AT THE FRONT
Oil on canvas
Signed (lower right)
28 x 38.5cm (11 x 15in.)

£700-1,000

106

107 λ
LIONEL DALHOUSIE ROBERTSON EDWARDS (BRITISH 1878-1966)
THE SILENT BATTERY, BATTERY NEAR COMPIÈGNE, 1914
Charcoal and wash
Signed and dated '1918' (lower left)
34.5 x 54.5cm (13½ x 21¼in.)

Provenance:
Purchased from the artist by A. D. G., 1919 (according to an inscription verso)

£300-500

107

108 λ
LIONEL DALHOUSIE ROBERTSON EDWARDS (BRTISH 1878-1966)
THE HURSLEY, FARLEY MOUNT; WARR RIOT! THE HURSLEY
Pen, ink and pencil, heightened with white
One signed and dated 'Dec. 1920.' (lower right); the other signed and dated '22' (lower right) and inscribed 'Hampshire Hunting / Warr Riot! / The Hursley, Winterslow' (lower left)
Each 29 x 48.5cm (11¼ x 19in.)
Together with another Study of a Dead Hind by the same artist (3)

Provenance:
The Parker Gallery, London

£1,500-2,000

108 (part lot)

109

109
ARTHUR JAMES STARK (BRITISH 1831-1902)
A HUSKY IN A SNOWY LANDSCAPE
Oil on canvas
Signed and dated '1879' (lower right)
52.5 x 68.5cm (20½ x 26¾in.)

£400-600

110

110
J.H. SHARP (19TH CENTURY),
AFTER SIR EDWIN LANDSEER
THE CAVALIERS PETS
Oil on canvas
Signed and dated `1891' (lower right)
38 x 48cm (14¾ x 18¾ in.)

After the picture in Tate Britain (N00409) presented to the gallery in 1847 by Robert Vernon.

£600-800

111

111
THOMAS GOOCH (BRITISH 1750-1802)
PORTRAIT OF A TIBETAN APSO
Oil on canvas
Signed and dated '1794' (lower left)
37 x 45cm (14½ x 17½ in.)

£1,200-1,800

112

113

112
WILLIAM OSBORNE (IRISH 1823-1901)
DOGS IN AN INTERIOR
Oil on canvas
Signed (lower right)
62 x 75cm (24¼ x 29½in.)

£2,000-3,000

113
ATTRIBUTED TO GEORGE WILLIAM HORLOR (BRITISH 1823-1895)
TWO DOGS
Oil on canvas
25.5 x 31cm (10 x 12in.)

£500-700

114

114 λ
MABEL GEAR (BRITISH 1900-1997)
TWO DOGS
Oil on board
Signed (lower right)
26 x 38.5cm (10 x 15in.)

Provenance:
Haynes Fine Art of Broadway, Worcestershire

£700-1,000

115

115
JAMES WILLIAM COLE
(BRITISH 1849-1882)
THE HEAD OF A TERRIER
Oil on canvas
29.5 x 24.5cm (11½ x 9½in.)

£400-600

116

116 λ
FRANCES MABEL HOLLAMS
(BRITISH 1877-1963)
TINY
Oil on board
Signed (lower left) with identifying name inscribed (upper left)
33.5 x 45cm (13 x 17½in.)

£700-1,000

117
HORATIO HENRY COULDERY (BRITISH 1832-1893)
THREE PUGS AND A CAT
Oil on canvas
Signed (lower left)
29 x 39.5cm (11¼ x 15½in.)

£800-1,200

117

118
BERNARD COBBE (BRITISH FL.1890-1920)
COME OUT !
Oil on canvas
Signed (lower right) and inscribed as titled (on the stretcher)
34 x 45cm (13¼ x 17½in.)

Provenance:
Waterhouse and Dodd, London

£800-1,200

118

119
GEORGE FREDERICK HUGHES
(BRITISH ACTIVE 1859-1893)
TUG OF WAR
Oil on canvas
Signed and dated '1877' (lower left)
17.5 x 24cm (6¾ x 9¼in.)

£500-700

119

120

120 λ
JOHN KING (BRITISH 1929-2014)
THE BLACKMORE VALE NEAR INWOOD
Watercolour and bodycolour
Signed (lower right)
35.5 x 53cm (13¾ x 20¾in.)

Provenance:
The Tryon Gallery, London

£300-500

121

121
ATTRIBUTED TO GILBERT HOLIDAY
(BRITISH 1879-1937)
HUNTING PARTY
Oil on canvas laid to board
40.5 x 48cm (15¾ x 18¾ in.)

£600-800

122

122 λ
LIONEL DALHOUSIE ROBERTSON
EDWARDS (BRITISH 1878-1966)
GETTING THE WIND
Pencil and wash
Signed and dated '22' (lower left) and titled
(lower centre)
16 x 22.5cm (6¼ x 8¾ in.)

Provenance:
The Parker Gallery, London

£400-600

123

123 λ
LIONEL DALHOUSIE ROBERTSON EDWARDS (BRITISH 1878-1966)
THE DERBY, EPSOM, TATTENHAM CORNER
Watercolour and ink heightened with white
Signed (lower right)
13.5 x 27cm (5¼ x 10½ in.)

Provenance:
Sale, Sotheby's, London, *The Racing Sale, A Celebration of the Turf*, 13 November 1996, lot 168

£1,000-1,500

124

124
DANIEL PENDER DAVIDSON (1885-1933)
THE TRAINER'S DAUGHTER
Oil on canvas
Signed, dated and inscribed `June 1926' (upper left)
84 x 73cm (33 x 28½in.)

Provenance:
The artist, Battersea Park And thence by descent until 2016

Exhibited:
London, Royal Institute of Painters, No. 1

Daniel Pender Davidson studied at Glasgow School of Art, as well as in Brussels and Munich. He lived in Glasgow and then London and exhibited six paintings at the Walker Gallery, Liverpool and one at the Royal Academy, London.

£1,500-2,000

125

125 λ
NEIL CAWTHORNE (BRITISH 1936-2022)
ON THE SCENT
Oil on canvas
Signed and dated '90' (lower left)
58.5 x 90cm (23 x 35¼in.)

£400-600

126

126 λ
MIRJAM VERHOEFF (BRITISH B. 1939)
FINAL FURLONG
Pencil and coloured chalk with scratching out
Signed with monogram (lower centre)
62.5 x 80cm (24½ x 31¼in.)

Provenance:
Fortescue Swann Gallery, London

£300-500

127

127 λ
JOHN RATTENBURY SKEAPING
(BRITISH 1901-1980)
PASSING THE POST
Watercolour and bodycolour
Signed and dated '64' (lower left)
54.5 x 74.5cm (21¼ x 29¼ in.)

Provenance:
Sale, Sotheby's, London, *British Impressionist and Post-Impressionist and Modern Paintings, Drawings and Sculpture*, 3 November 1982, lot 293
David Ker Fine Art, London

£800-1,200

128

128 λ

DAVID TRUNDLEY (BRITISH B. 1949)

EIGHT RACING SCENES, INCLUDING: APPROACHING TATTENHAM CORNER, POINT-TO-POINT, AND DERBY DAY, CAHNTILLY

Gouache on paper

Five signed (lower right) and three signed (lower left); one dated '98' (lower right) and inscribed (to the reverse)

21.5 x 27cm (8¼ x 10½in.) and smaller (8)

Provenance:

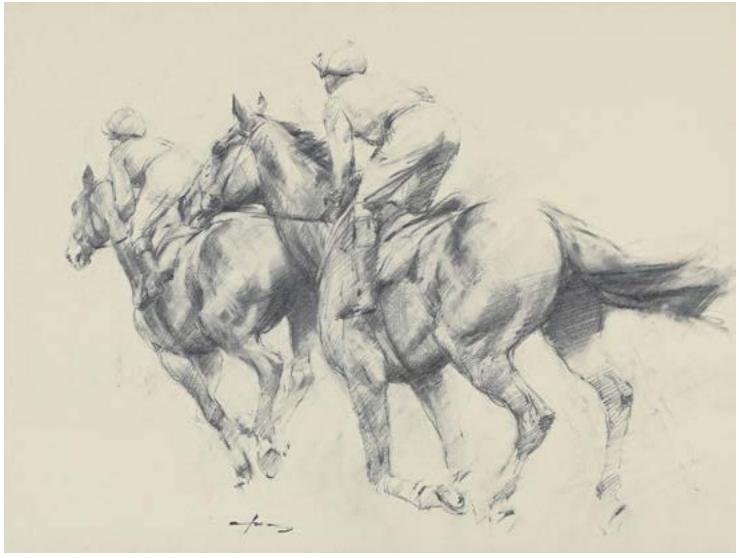
The Tyron Gallery Ltd, London (*Approaching Tattenham Corner, 1989 Derby*)

£1,000-1,500

129

129
COLIN COOTS (AMERICAN B. 1944)
IN THE PADDOCK, SARATOGA SPRINGS, JERRY BAILEY UP
Watercolour and pencil
Signed and dated '87' (lower right)
43 x 59.5cm (16¾ x 23¼in.)

£300-500



130

130 λ
GRAHAM ISOM (BRITISH B.1945)
NEWBURY
Pencil and chalk
Signed (lower centre)
34 x 45cm (13¼ x 17½in.)

Exhibited:
Society of Equestrian Artists Annual Exhibition, 1993, No. 78
(Winner of the Lyra U.K. Ltd. Prize for the best drawn picture)

£80-120

131

131
COLIN COOTS (AMERICAN B. 1944)
SADDLING UP, SARATOGA SPRINGS
Watercolour and pencil
Signed and dated '86' (upper right)
48.5 x 58.5cm (19 x 23in.)

£300-500

132 λ
PETER CURLING (IRISH B. 1955)
AGAINST THE COLLAR
Watercolour and pen, heightened with white
Signed (lower left)
34.5 x 52cm (13½ x 20¼in.)

Provenance:
The Tryon Gallery, London

£700-1,000

132

133 λ
LIONEL DALHOUSIE ROBERTSON EDWARDS (BRITISH 1878-1966)
THE FINISH
Watercolour and pencil, heightened with white
Possibly signed beneath the mount (lower right)
17 x 22cm (6½ x 8½in.)

Provenance:
The Tryon Gallery, London
Sale, Sotheby's, London, *The Racing Sale, A Celebration of the Turf*, 13 November 1996, lot 128

£600-800

133

134 λ
GRAHAM ISOM (BRITSH B. 1945)
AFTER THE RACE
Oil on canvas
Signed (lower left)
49.5 x 59.5cm (19¼ x 23¼in.)

£500-700

134

135

135 λ
DONALD GRANT (BRITISH 1930-2001)
LION AND LIONESS
Oil on canvas
Signed (lower right)
69.5 x 105cm (27¼ x 41¼in.)

Provenance:
Sale, Christie's, New York, *Sporting Art*, 1 December 2006, lot 129
Private Collection, UK

£3,000-5,000

END OF SALE

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If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

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Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: www.dreweatts.com.

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All purchases are subject to a buyer's premium, which is charged per lot at 27% of the hammer price (32.4% including VAT) up to and including £20,000, 26% (31.2% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price (24% including VAT) in excess of £500,001. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK under Temporary Admission regime and therefore the buyer must pay the import VAT at the appropriate rate on the duty inclusive hammer price.

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Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

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The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

VALUATION SERVICES

Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: www.dreweatts.com.

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INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

1. **INTRODUCTION**. The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY**. As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES**. Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM**. The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 27% of the hammer price up to and including £20,000, 26% of the hammer price from £20,001 up to and including £500,000, and 20% of the hammer price in excess of £500,001. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT**. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the United Kingdom and is not operating the Dealers Margin Scheme. A beta symbol (β) indicates that the lot is under Bond and, if released for delivery to a UK address, will additionally incur UK Excise Duty and 20% VAT charged on both Excise Duty and hammer price. A double dagger (‡) indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due. (Ω) Indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due. Lots offered subject to temporary importation (‡ or Ω) require relevant customs procedure to be completed prior to the property leaving Dreweatts' premises or being exported. Dreweatts will issue the instruction to a customs broker or shipper upon receipt of full payment for the lots. The import VAT charged for lots with symbols ‡ or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyer's premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION**. Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

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Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. If you arrange for the goods to be picked up/delivered to you directly in the UK, we will charge UK VAT at the appropriate rate and no refund will be available. Please note, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

Where the purchase has been made in the business or trading name, VAT refund will be available on proof of export provided within 3 months of the sale.

9. **BIDDING**. Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

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12. **COLLECTION AND STORAGE**. Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

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0.5%	between £350,000.01 and £500,000
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3. ALL COMMISSIONS. and fees are subject to VAT at the prevailing rate.

4. COMMISSION. is charged to sellers and all selling terms are available from our salerooms.

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(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. ILLUSTRATIONS AND PHOTOGRAPHS. The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. MINIMUM BIDS AND OUR DISCRETION. Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

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(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. ELECTRICAL ITEMS. These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

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12. DESCRIPTION. Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. UNSOLD. If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. WITHDRAWN AND BOUGHT IN ITEMS. These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. CONDITIONS OF SALE. You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES. Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

17. AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. WAREHOUSING. We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. SETTLEMENT. After sale settlement of the net sum due to you normally takes place within 28 days of the sale unless the buyer has not paid for the goods or the checks necessary under the current Money Laundering Regulations have not been completed. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

CONDITIONS OF SALE FOR PUBLIC AUCTIONS

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

1. DEFINITIONS
In these Conditions:
(a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;
(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
(d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;
(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;
(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.
(h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER
(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;
(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;
(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
(d) Bidders shall be deemed to act as principals;
(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. INCREMENTS. Bidding increments shall be at the auctioneer's sole discretion.

4. THE PURCHASE PRICE. The Buyer shall pay the purchase price, comprising the hammer price together with a premium charged per lot at the following rates: 27% of the hammer price (32.4% including VAT) up to and including £20,000; 26% (31.2% including VAT) of the hammer price from £20,001 up to and including £500,000; and 20% (24% including VAT) of the hammer price in excess of £500,000. The Buyer shall also be liable for any royalties payable under Droit de Suite and for any taxes indicated by lot symbols (†, ‡, Ω and ß), as set out under the Information for Buyers, as well as any applicable Web Premium.

5. VALUE ADDED TAX. Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡), omega (Ω) and beta (ß). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

6. PAYMENT
(a) Immediately a Lot is sold you will:
(i) give to us, if requested, proof of identity, and
(ii) pay to us the total amount due or in such other way as is agreed by us.
(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account without regard to any directions of you or your agent, whether expressed or implied.
(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once the appropriate once we have completed necessary checks under the current Money Laundering Regulations.

7. TITLE AND COLLECTION OF PURCHASES
(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.
(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.
(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.

8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES
(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
(i) to proceed against you for damages for breach of contract;
(ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
(vi) to retain that or any other Lot sold to you until you pay the total amount due;
(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.
(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. THIRD PARTY LIABILITY. All bidders, buyers and other members of the public on our premises are there at their own risk and must note the layout of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. COMMISSION BIDS. Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.

Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. WARRANTY OF TITLE AND AVAILABILITY. The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. AGENCY. The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.
13. TERMS OF SALE. The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

14. DESCRIPTIONS AND CONDITION
(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".
(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. FORGERIES. Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or
(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.
The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. PRIVACY NOTICE. We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website www.dreweatts.com/privacy-policy/.

GENERAL
17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.
(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

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